

The International Film Music Society is a not-for-profit organization dedicated to the creation and promotion of scholarly research on motion picture music. To that end, one of its projects is the *Union Catalog of Motion Picture Music*, a collation of fully documented motion picture music scores of all genres. This catalog is the first of its kind.

Recently, the decision was made to partner the *Catalog* with **NAMID**, the **N**ational **M**oving **I**mage **D**atabase, a project of the National Center for Film and Video Preservation at The American Film Institute since we share common objectives. We believe the entire production of a motion picture should be documented and not merely the end product, i.e., the finished film. By fully cataloging all parts of a motion picture project, its preservation value is enhanced.

Currently, it seems that film preservation is defined as concerned only with the film itself; little mention is made of the material used in the production of that film. For example, is it enough to preserve only Benjamin Franklin's published *Almanacs* or do we want related materials which will better illuminate his contributions? The Library of Congress and other archives and repositories seem to feel that it is important to preserve this documentation. Why do we not have the same concern in the area of film preservation? Film is a world -- not merely celluloid.

The *International Film Music Society* is particularly interested in the preservation of motion picture music; both manuscripts and recordings. This music is of great historical importance both as a part of its corresponding motion picture and as an example of unique American music. Some of our most prominent 20th century composers such as Aaron Copland, David Amram and Leonard Bernstein worked in film. Their film work deserves the same recognition as the music they are most known for. Frequently, when this music is found in the studio, it has water damage, is filed in acidic paper folders and essentially has had no preservation attention whatsoever. Has this music outlived its usefulness after the completion of the film? We think not. Is the score to West Side Story worth no consideration?

In the late 1960's when Metro-Goldwyn-Mayer studios was in a period of financial upheaval, a decision was made to discard everything around the studio that was not currently being used. As a result, production files, scripts, music scores, corporate files, etc. were discarded, effectively destroying the history of perhaps the greatest movie studio ever. Among scholars, this event is now known as the "MGM Holocaust." How tragic that this material was considered "trash". Now, if one wanted to play some of the wonderful music from The Wizard of Oz on a concert, the only way to perform it would be to reconstruct the music from the music tracks themselves, a painstaking and extremely expensive project at best. Motion picture music is an integral part of most films. How could we recreate a performance of a silent film without the original music to play with it? The audience would

be experiencing only half of the performance.

The definition of film preservation must be expanded to include documentation and preservation of parts of the production such as scripts, production files, cue sheets, music scores, music tracks, and even costume sketches, movie stills, sets or props. Any plan and cost analysis must include these expenses as well. Our government has already invested many millions of dollars in the cataloging and description of books, why not for motion picture material? Some might expect the movie studios to pay for this themselves. Do book publishers pay to catalog their own books? We must document our own cultural heritage equally and without prejudice.

The National Film Preservation Act of 1992 is significant in many ways. Most important may be the recognition of the art of filmmaking as a significant 20th century American enterprise. Its worth cannot be overstated. To insure that this legislation is not mere rhetoric we must all relinquish proprietary paranoia and really cooperate. Would it not be wonderful to be able to research an entire film and not just what is "in the can." We urge the Library of Congress and others involved in film preservation to give us the "whole picture."

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